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THE UNIVERSITY OF NORTH CAROLINA
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VOL. VI

JULY, 1940

NO. 6

ARTS AND CRAFTS IN GEORGIAN ENGLAND

MARJORIE N. BOND



CHAPEL HILL

MCMXL

THE UNIVERSITY OF NORTH CAROLINA PRESS

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*Published six times a year, October, January, April, May, June, and July,
by the University of North Carolina Press. Entered as second-class
matter February 5, 1926, under the act of August 24, 1912.
Chapel Hill, N. C.*

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- 4. May, 1935. *Europe in Transition*. Phillips Russell & C. M. Russell.
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- 6. July, 1936. *Modern Plays and Playwrights*. C. M. Russell.

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- *2. January, 1937. *The Modern Woman*. E. C. Baity.
- 3. April, 1937. *Literary Backgrounds of Present Day Germany*. A. E. Zucker and W. P. Friederich.
- 4. May, 1937. *India in Revolution*. E. E. and E. E. Ericson.
- 5. June, 1937. *Adventures in Reading, Tenth Series*. A. B. Adams.
- 6. July, 1937. *The Theatre Today*. M. G. Holmes.

VOLUME IV

- 1. October, 1937. *Other People's Lives, Sixth Series*. C. S. Love.
- 2. January, 1938. *American Humor*. E. C. Downs & R. B. Downs.
- 3. April, 1938. *Contemporary Poetry*. Lucile Kelling.
- 4. May, 1938. *Building and Furnishing a Home*. E. C. Baity.
- *5. June, 1938. *Adventures in Reading, Eleventh Series*. A. B. Adams.
- 6. July, 1938. *Famous Women of Yesterday and Today*. Third Edition. C. S. Love.

VOLUME V

- 1. October, 1938. *Political Problems in Present-Day Europe. First Series*. Werner P. Friederich.
- 2. January, 1939. *Political Problems in Present-Day Europe. Second Series*. C. B. Robson, C. H. Pegg, A. B. Dugan, and J. L. Godfrey.
- 3. April, 1939. *Adventures in Reading, Twelfth Series*. A. B. Adams.
- 4. May, 1939. *The Modern Woman's Bookshelf*. E. C. Baity.
- 5. June, 1939. *Adventures Around the World, Second Series*. Lucile Kelling.
- 6. July, 1939. *At Home with the Fine Arts*. M. G. Holmes.

VOLUME VI

1. October, 1939. *The New Frontier*. W. W. Drake.
2. January, 1940. *United States Mural; a Study of Regional Novels*. Lucile Kelling.
3. April, 1940. *Other People's Lives, Seventh Series*. C. S. Love.
4. May, 1940. *Adventures in Reading, Thirteenth Series*. A. B. Adams.
5. June, 1940. *Adventures with Opera*. A. D. McCall.
6. July, 1940. *Arts and Crafts in Georgian England*. M. N. Bond.

Single copies, 50 cents each; in North Carolina, 25 cents.

Advance subscription per volume, \$2.00; to residents of North Carolina, \$1.00. Copies sent on approval.

TABLE OF CONTENTS

	<i>Page</i>
HOW TO USE THE EXTENSION LIBRARY.....	2
STUDY OUTLINES—LIBRARY EXTENSION PUBLICATIONS.....	3
CHAPTER I. GEORGIAN ENGLAND	7
CHAPTER II. TASTE	10
CHAPTER III. ARCHITECTURE	12
CHAPTER IV. GARDEN DESIGN	14
CHAPTER V. INTERIOR DESIGN	17
CHAPTER VI. FURNITURE	20
CHAPTER VII. SILVERWARE	23
CHAPTER VIII. CERAMICS	25
CHAPTER IX. DRESS	28
CHAPTER X. MUSIC	30
CHAPTER XI. PAINTING: i	32
CHAPTER XII. PAINTING: ii	34
SCHEDULE OF MEETINGS.....	36
STUDY OUTLINES—EXTENSION BULLETINS.....	<i>Inside Front Cover</i>
EXTENSION BULLETINS	<i>Inside Back Cover</i>

NOTE

There are many houses still standing which were built in the American colonies during the eighteenth century under the direct influence of English taste. Some of these houses are used as homes, but are open to the public at special seasons; others have become museums or national shrines. In restored Williamsburg at the Governor's Palace visitors see an interesting combination of early eighteenth-century garden design and architecture, with furniture and details that reflect the changing tastes of the later Georgian period.

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GEORGIAN ENGLAND

In the same year that Charles II landed at Dover and ascended the throne of his father, there was born to the future Elector of Hanover a son who was destined, fifty-four years later, to follow Charles across the Channel and take the place of the Stuarts on the English throne. For when good Queen Anne of England died on the first day of August, 1714, none of her seventeen children survived her, and the crown, in accordance with the Act of Succession, passed to her distant cousin of the Protestant house of Hanover rather than to her half-brother of the Catholic house of Stuart.

The years of Anne's reign have come to be known as the Augustan age, for literature then reached a state of classical perfection associated with the reign of Augustus Caesar. The name of the Georges was ultimately given to the period that followed. This is not to say, of course, that the Augustan age stopped abruptly early on that Sunday morning when Anne breathed her last; or that the qualities we think of as Georgian were apparent as soon as George I landed from the yacht "Peregrine" at six o'clock in the evening of August 18; or that it is a simple matter to decide just when Georgian was replaced by Regency, since the Prince of Wales had considerable influence on style and taste as well as politics some years before George III's insanity made the appointment of a Regent necessary. Indeed, the Georgian period began so early and lasted so long that we sometimes forget the wide range of fashion it actually included.

It would be impossible to study Georgian arts in a vacuum, without a thought for the life from which they sprang. Eighteenth-century England presents a lively kaleidoscope. Until the Young Pretender died in 1788, there was always the chance—or the hope—that the Stuarts might be returned to the throne. The South Sea Bubble burst. Voltaire spent three years in England. *The Gentleman's Magazine* was issued. Sir Robert Walpole continued as Prime Minister for George II. Beau Nash presided at Bath and brought manners to the middle classes. Hannah Glasse wrote *The Art of Cookery made Plain & Easy*. John Wesley preached with "uncompromising ardour for the salvation of lost souls." Horace Walpole built his Gothic castle at Strawberry Hill. Chesterfield

reigned as king of the wits. About the middle of the century the Blue-stocking parties began. The Gregorian calendar was accepted and the year in England started on January 1 instead of March 25. Clive avenged the horror of the Black Hole of Calcutta. Wolfe captured Quebec.

George III followed his grandfather on the throne in 1760. Samuel Johnson met a brash young Scotsman named James Boswell. James Watt invented the steam engine. The Industrial Revolution, spreading over England, gradually drew workers from the country to the city. Captain Cook's sails swept the South Sea. Adam Smith published *The Wealth of Nations*. England lost the thirteen colonies in America, but continued to make wars and treaties. The Younger Pitt was appointed prime minister when he was twenty-five years old. Warren Hastings was impeached. Burke and Fox opposed the government. Tom Paine wrote *The Rights of Man* and *The Age of Reason*.

Georgian England read the works of Addison, Swift, Pope, Steele, Defoe, and the lesser Augustans, as well as new books just off the press—novels by Fielding, Richardson, Sterne and Smollett, poems by Gray and Goldsmith, by Burns and Chatterton. David Garrick acted in Shakespearean plays at Covent Garden. Sheridan wrote *The Rivals* and *The School for Scandal*.

It was a self-conscious and self-confident world—that world of Georgian England. And perhaps rightly so. Why? A study of the arts and crafts should help to answer the question.

1. LIFE IN LONDON

Johnson's England, edited by A. S. Turberville. Volume I, Chapters I, VII.

London of the 1730's.

London in the latter part of the century.

The noises of the crowded city streets.

Shops; coffee houses; clubs; taverns.

The promenade: the Mall, the Canal, the Decoy, and Rosamond's Pond, Kensington Gardens, Hyde Park.

Places of amusement: Vauxhall and Ranelagh and other pleasure gardens; Bagnigge Wells, White Conduit House.

2. TOWN AND COUNTRY

Johnson's England, edited by A. S. Turberville. Volume I, Chapters VIII, XII.

Pleasure towns; market towns; manufacturing towns.

Sanitary conditions; municipal government.

Hospital subscriptions and other philanthropies.

Libraries and book shops and newspapers.

The theatre and the concert room.

Life at Bath.

Housekeeping and the servant problem.

A schedule for daily life; typical meals.

Additional Reading

Eighteenth Century Vignettes, by Austin Dobson. 3 series. Short, charming essays on personalities and popular places.

From Anne to Victoria, edited by Bonamy Dobrée. Interesting biographies of many eighteenth-century figures.

Georgian England, by A. E. Richardson.

The XVIIIth Century in London, by E. Beresford Chancellor.

Johnson's England, edited by A. S. Turberville. 2 volumes.

CHAPTER II

TASTE

It became increasingly inevitable in the eighteenth century that English gentlemen, on coming of age, should make a Grand Tour of the Continent—sometimes France, sometimes Italy, sometimes both. At first they generally brought back with them little more than a foreign turn of phrase on their tongues and some clothes cut in the Continental mode in their trunks, but it was not long before they started collecting paintings by the masters, and statues, and gems, and various antiquities. They learned to admire the elegance of French thought and manners, the magnificence of Italian buildings. Some Englishmen were deducing Rules of Taste from these Continental examples, and soon English life and architecture and art were moulded in a pattern that was generally accepted as Correct.

“The defining of Taste by rule is equivalent to saying what is and what is not beautiful; the eighteenth century was wise in providing itself so complacently with an answer to what we ourselves find unanswerable. We have a standard inch, a standard foot, and a standard yard . . . but we have not got a standard beautiful face; moreover, we have temporarily given up trying to find it. As a matter of fact, the eighteenth century had not found it either, but it never gave up the search and always maintained that it existed.”

Unfortunately the persons of taste in Georgian England lost sight of the fact that the best rules should sometimes be broken; as a result, for many of them the Rules of Taste became masters instead of servants. And England of the eighteenth century witnessed a rare phenomenon—a number of people who not only knew what they liked but knew why they liked it.

1. THE HEIRS OF THE AUGUSTANS

The Rule of Taste, by John Steegmann. Introduction; Chapter I.

The Rules of Taste set up by the Augustans were accepted and enlarged by the Georgians.

English confidence and self-reliance after 1688, in a period of increasing wealth.

Persons of quality wished to become persons of taste.

The danger of rules.

The approved method of finding the ideal beauty.

Hogarth's *Analysis of Beauty* and his line of beauty: the S-shaped curve.

Nature was only admired when she resembled art.

Landscapes were not in great demand.

Control of Good Taste by upper section of society.

2. THE RULE OF ANTIQUITY

Johnson's England, edited by A. S. Turberville. Volume II, Chapter XV.

"Antiquity, rather than beauty, remained the criterion, when applied to the arts."

The influence of Italy.

The antiques collected by English travelers.

The Grand Tour.

The Dilettanti Society is formed.

The influence of Greece.

Increasing interest in sculpture.

A new understanding of the beauties of Nature: interest in landscape painting, change in gardens.

The influence of the Gothic; the Chinese "obsession."

Burke's essay on the Sublime and the Beautiful "supplied to the connoisseurs an acceptable explanation of the two qualities they found in art."

Additional Reading

Tides in English Taste, by B. Sprague Allen. 2 volumes.

ARCHITECTURE

Throughout the eighteenth century English architecture followed inherited classic styles. Inigo Jones (1573-1651), who had made two visits to Italy, returned full of admiration for the buildings designed there in the sixteenth century by an architect named Andrea Palladio. It was in a style developed largely in his manner that Inigo Jones made plans for the church of St. Paul's Covent Garden and for several other buildings, including Whitehall. Whitehall he designed as an enormous structure with seven courts, but England was swept by civil war, and the only part completed according to the original plans was the banqueting hall, from which the architect's patron, Charles I, stepped onto the scaffold at two o'clock one day in January, 1649.

Sir Christopher Wren (1632-1723), whose most important commission was St. Paul's Cathedral, also worked under the Palladian influence, although he modified it with a touch of baroque. Sir John Vanbrugh (1664-1726), Wren's younger contemporary, helped to take the Palladian style to the country when he designed Blenheim Palace, in which the baroque is also evident.

No matter what the individual variations, "all the greater architects from Inigo Jones to Sir William Chambers used the rules of Palladio," and "once the principles of Italian, or more narrowly, Palladian architecture were mastered, the art in England entered on that glorious period that lasted till Adam brought it to an end."

Palladian architecture, with its emphasis on mass rather than detail, was not meant for the man of modest means. Indeed, a man of wealth may have felt none too happy in a house designed with more thought for an imposing façade than everyday comfort. Windows were placed so as to look well from the outside, not necessarily to give light within, and convenience was often sacrificed for the immense entrance halls and reception rooms.

In spite of faults and inconveniences, the Palladian style ruled in England until the brothers Adam popularized their own particular version of classical architecture. There was difference of opinion as to who most closely followed the style of the Ancients, Robert Adam maintaining that "most 'classical' work by architects since Inigo Jones, or indeed since Palladio, was based on temples or the ruins of temples, whereas his was based on a study

of the domestic architecture of Antiquity." The question was never settled to the satisfaction of all concerned, but the houses of the later Georgian period, with their lighter elegance and grace, testify to a popular victory for the brothers Adam.

1. THE BURLINGTONIANS

The Rule of Taste, by John Steegmann.

Johnson's England, edited by A. S. Turberville. Volume II, Chapter XV.

The Grand Tour as it affected architectural interests and tastes.

Lord Burlington, patron and architect: interest in architecture; admiration for Palladio; sponsorship of architectural volumes.

William Kent, Burlington's friend and associate.

Batty Langley and the Gothic *motif*; Horace Walpole and Strawberry Hill.

The Palladian window is almost the trademark of that style. It has been described as "a combination of three openings in which the central one is crowned by an arch resting on entablatures which cap the smaller side openings and are supported on columns between the openings and pilasters at the sides." Examine the plate facing page 30 in *The Rule of Taste*, and notice how closely this description fits the triple window-opening there.

Building materials commonly used.

General excellence of architecture.

2. THE AGE OF ADAM

The Rule of Taste, by John Steegmann.

The Works in Architecture of Robert & James Adam.

Georgian Art, 1760-1820.

Sir William Chambers and his sponsorship of the Chinese *motif*.

Robert Adam's description and criticism of the Palladian style.

The sophisticated simplicity of the Adam exteriors.

Adam modifications of the rules of taste.

Adam characteristics: free-standing columns; niches; low reliefs; festoons; fluting; plaques.

With these characteristics in mind, exhibit the plates for exteriors in *Works in Architecture of Robert & James Adam*, the photographs in *Georgian Art*.

GARDEN DESIGN

"Nature" became the rage in the fashionable world of Georgian England, but she suffered mightily at the hands of her patrons.

Many years of Continental influence had had their effect on garden design, and by the time of Queen Anne the estates of the wealthy followed a general popular pattern. A main path, called a "forthright" and wide enough for four people to walk abreast, led straight away from the house. This "forthright" was broken by narrower paths along which my Lord and his Lady could find their way to the various attractions—formal patterned gardens; a knot garden; a labyrinth; a maze; the orangery; arbors; statues; a mount, and on top of it a summer-house; a bowling green; perhaps a tennis court.

The whole garden was separated from the adjacent countryside by a high thicket or a brick wall, broken at intervals to give my Lord and his Lady a view of the world beyond; and each individual garden was surrounded by hedges trained and clipped into elaborate designs — urns, pedestals, peacocks and other barnyard fowls, "men armed in the field, ready to give battell; or swift-running greyhounds or . . . well-scented and true-running Hounds to chase the Deere or hunt the Hare." "Our *British* Gardeners . . . instead of humouring Nature, love to deviate from it as much as possible," Addison wrote in the *Spectator* for June 25, 1712. "Our Trees rise in Cones, Globes, and Pyramids. We see the Marks of the Scissars upon every Plant and Bush."

This deviation from nature, which had increased under the influence of the French garden designer Le Nôtre, was furthered by the demands of the Palladians that a garden should be planned as a setting for the house and should repeat the architectural lines of the building itself. Water became an important part of the garden, appearing artificially in a canal and elaborate fountains. Garden patterns were so intricate that they had to be carried out in colored sand or stones or in grass with low edgings; flowers were relegated to the kitchen gardens.

In the second quarter of the century the extremes of formalism began to disappear. There were a number of reasons for this change: Englishmen may have wanted more space for the lawns which thrived so well in their soil and climate. Queen Anne her-

self may have had a part in it when, not liking the odor of boxwood, she had the box hedges at Hampton Court uprooted. Perhaps, as someone has suggested, the Englishman's love of exercise was responsible: my Lord could walk down the "forthright" and he could walk down the lesser paths, but he always came up against a surrounding wall. The excesses of formalism had been satirized by Addison and Pope, and few fashions can survive ridicule. Travelers returning from the Grand Tour shared Addison's enthusiasm not only for the landscape paintings he had seen in Rome but for the wilds of nature unrestrained.

Hedged gardens and high walls, topiary work and parterres were abandoned. The level uniformity of lawns was broken by "clumps"; canals and fountains were replaced by wandering streams which were made to meander if they did not do so naturally; synthetic "ruins" were introduced, to make the landscape picturesque. Nature indeed became the fashion, but it was a nature that had to behave herself and not run wild: "naturalism" in English gardens was deliberate, studied. Every plant, every shrub, every tree was calculated to produce an effect, and the person who planned a garden considered that his task was very much like that of an artist producing a landscape painting.

Two men had much to do with actually changing the gardens in England — William Kent, whose motto was "Nature abhors straight lines," and Lancelot (nicknamed "Capability") Brown, who was the original advocate of Hogarth's wavy "line of beauty." When these two men had finished remodeling the gardens of the great English estates, there was hardly a straight path left, and all the magnificence of the formal gardens was forever lost.

William Kent believed, with Pope, that "all gardening is painting." A garden should imitate nature at her most picturesque state, and Kent stopped at nothing to achieve his effect. In Kensington Gardens he even planted dead trees "to give the greater air of truth to the scene." When that happened, it was surely time once more for the corrective thrust of ridicule.

1. FORMALISM

A History of Garden Art, by Marie Luise Gothein. Volume II, Chapters XII, XIII.

The Story of the Garden, by Eleanour S. Rohde. Chapters V, VI.

Analyze the characteristics of the French gardens: avenues and walks, canals, fountains, cascades, parterres, the orangery, clipped hedges, groves, etc.

Using the illustrations, point out the typical features of the French gardens.

How did the English adopt and modify the French style?

Read aloud Pope's remarks on gardens and clipped hedges. (*The Guardian* for September 29, 1713, quoted in part by Gothein on page 281.)

Point out the important features in the gardens in Figures 442, 445, 448.

2. RETURN TO NATURE

A History of Garden Art, by Marie Luise Gothein. Volume II, Chapter XV.

The Story of the Garden, by Eleanour S. Rohde. Chapter VII.

Nature, instead of the formal garden, is advocated by Shaftesbury, Addison, Pope.

Increasing dislike for regular forms.

Hogarth and Burke and the flowing "line of beauty."

The landscape garden, in theory and practice, of William Kent and "Capability" Brown.

William Shenstone sets an example at the Leasowes.

The Chinese gardens and Sir William Chambers.

What happened to the formal garden when it was "landscaped"? What changes took place in paths, fountains, canals, parterres, etc.? For instance, water was still an important feature, but its use was different. The importance of the ha-ha.

During the eighteenth century fashionable England became interested in collecting and classifying different kinds of plants. How might this popular hobby fit in with natural gardening?

Additional Reading

Floralia, by June Rainsford Butler.

The Story of Gardening, by Richardson Wright.

INTERIOR DESIGN

Inigo Jones was probably the first English architect who considered it his business to provide interior details for a house as well as the general arrangement of rooms and the exterior design, and since he was working under strong Italian influence he preferred the stone and stucco of Italy to the wood panelling that had been in use for so long in England. It was some time, however, before this change was generally adopted; English houses continued to be finished in wood, and, for that matter, the details were still selected by the owner of the house himself from designs suggested by an expert wood craftsman.

Under the Georges, with the growing popularity of the Palladian school of architecture, the use of wood panelling rapidly declined. The interior decoration of a house—which had never been undertaken casually, even though left in the hands of the owner — became a matter of importance. Hallways were finished in stucco, stone, or marble; ceilings were heavily ornamented, painted, and gilded, with heavy cornices; doorways were magnificent. The architects were responsible for much of this; and English gentlemen returning from two or three years in Italy made the style increasingly popular, for they brought back with them not only paintings and statuary but a general enthusiasm for things Italian.

The interior decoration of the English Palladians, though “not so directly Italian as their architecture,” was very much the fashion during the reigns of the first two Georges—until the Adam brothers popularized delicacy and restraint. There were, to be sure, other styles which temporarily caught the public fancy. Batty Langley adventured in the antiquarian extremes of pseudo-Gothic, and Horace Walpole made it famous at Strawberry Hill. Chesterfield finished Chesterfield House in the French fashion. Later in the century, Englishmen found a place in their gardens for Chinese pagodas, and one room in a Palladian palace was often decorated with Chinese *motifs*. Such variations, however, were not universal; they were rather temporary “reactions against the tyranny of regularity” and were, in fact, “bound to be modified by that horror of barbarism that makes the period so highly civilised.”

Robert Adam, who had been struck by the fact that the "classical" houses in England were modelled after temples or the ruins of temples, based his own designs—more properly, he thought—on a study of the *domestic* architecture of Antiquity. In his opinion the interior of a house should be treated as a "consistent unity in which the fittings and ornaments were part of one uniform composition." When Adam was commissioned to design a house, without financial restrictions, metalworkers, furniture makers, weavers, potters, artists and painters all worked from his patterns. Floor coverings were specially woven in designs that repeated the ornamentation of the ceilings. The details of a chimney-piece appeared again in cornices and around doorways.

All of this was carried out by Adam with taste and care, so that the result was "a sophisticated simplicity, not plainness, nor unadorned rusticity, but exercise in restraint; proportion, a sense of light and air, an exact taste in the repetition of ornament and a meticulous insistence on the correctness of every detail." These are the characteristics of Robert Adam at his best; his work was so popular and his theories so persistent that "he changed the interiors of our houses as no one man has ever changed them since."

1. MAGNIFICENCE

Johnson's England, edited by A. S. Turberville. Volume II, Chapter XIX.
Decoration in England, 1640 to 1760, by Francis Lenygon.

What were the important changes in decoration from 1715 to 1760?
 (*Decoration in England*, Chapters II, III)

The typical house of the Palladian school. (*Johnson's England*, II: 127 ff.)

Pointing out typical details in the illustrations, discuss the following:

Walls: wood panelling and wainscot arranged in wide and narrow panels, some recessed. (*Decoration*, Figure 53) Painting of the wainscot.

Doorways: pedimented door-case, with large enriched mouldings; ornamented frieze; pediment sometimes broken, and filled by bronze or plaster bust. (*Decoration*, Figures 109-117)

Chimney-pieces: reason for lack of Palladian influence; influence of Inigo Jones; "simple" chimney-pieces defined and illustrated. (*Decoration*, Figures 147, 138); materials and details of chimney-pieces.

Hall and staircase: Palladian staircases (*Decoration*, Figures 190,

191) ; halls with plaster ornament in Palladian style. (*Decoration*, Figures 189, 192)

Ceilings: decorative painting (*Decoration*, Figures 209, 210) ; modelled stucco. (*Decoration*, Figures 228, 229)

Wall hangings: textiles, leather, paper.

2. ELEGANCE AND GRACE

The Works in Architecture of Robert & James Adam.

The Rules of Taste, by John Steegmann. Chapter VII.

Johnson's England, edited by A. S. Turberville. Volume II, Chapter XIX.

As expressed in the Preface, what was the Adam opinion of Palladian decoration? Apply the comments in the Adam notes to illustrations in *Decoration in England*.

Summarize the Adam theories of interior decoration.

The general interior arrangement and finish. (*Johnson's England*)

In the *Works*, examine the plates for interiors and select typical details: judicious balance between ornamented and plain surfaces; the niche; "medallions containing groups of figures, delicate festoons and scrolls, rams' heads, and borders of honeysuckle."

Compare the Palladian and the Adam ceilings.

The influence of Adam on interior design and on the rules of taste.

Additional Reading

Period Influences in Interior Decoration, by Walter Rendell Storey.

Creators of Decorative Styles, by Walter A. Dyer.

FURNITURE

When William of Orange landed at Torbay in 1688 he brought from Holland a Protestant army which helped to place him on the English throne without so much as a single battle, and certain tastes which changed the ways of English life. Dutch painters crossed the Channel, and Dutch silversmiths, and Dutch craftsmen who designed furniture in a simple style which remained popular during the reign of Queen Anne and—with all except the most wealthy Englishmen—in the early Georgian period.

For the large Palladian mansions it became necessary to provide suitable furniture, and William Kent consequently designed boldly carved and gilded pieces of Venetian character—side tables with carved frames and marble tops, stools, pedestals and consoles for busts and bronzes. The detail was elaborate, the material either white wood gilded or mahogany with gilt enrichments.

This furniture, although it was the fashion during the early Georgian period, was not generally in use throughout England. Like the houses for which it was intended, only the very wealthy Englishmen could afford it; for the rest of the people, Queen Anne styles still served.

Eventually, however, Thomas Chippendale, who had designed furniture in the Queen Anne and the Palladian manner, introduced changes which established him as the most famous of the Georgian cabinet-makers, and his name came to mean a general style, just as did the names of Hepplewhite and Sheraton. Chippendale kept something of the Queen Anne lines, something of the Palladian, but he modified what he kept. He borrowed from the French and, realizing the fashionable trend, he made some designs in the Chinese and the Gothic manner. "The real strength and beauty of Chippendale is not, however, French, Chinese, or Gothic, but rather is a combination of all three, blended and harmonized by the touch of a master hand." "He was the great borrower, the great adapter, and, as a rule, he improved upon what he borrowed."

When Robert Adam became the arbiter of taste, his credo of elegance and restraint affected furniture as well as everything else. Magnificence gave way to suitability, elaborate carving to inlaid and painted decoration, mahogany to satinwood. Adam

drew some designs himself and influenced the styles of his contemporaries so that Chippendale was soon a thing of the past, and Sheraton wrote condescendingly of his predecessor's productions, "They are now wholly antiquated and laid aside, though possessed of great merit, according to the times in which they were executed." George Hepplewhite translated the Adam precepts into popular terms and combined elegance and utility in a way that has perhaps never been surpassed unless by Sheraton at his best.

As life and society changed in eighteenth-century England, varieties of furniture changed too. When gambling became popular, card tables were common. When tea-drinking was introduced, tea tables appeared. When ladies spent long hours embroidering and working over their collections of flowers and shells, they soon found work tables at their sides. And as hoops appeared, and grew larger, and waned, and appeared again, the seats of chairs grew wider or narrower, accordingly. Fashion, as well as Robert Adam, dictated the styles of furniture.

1. SOLIDITY

The Furniture Designs of Chippendale Hepplewhite and Sheraton, with an introduction by Arthur Hayden.

Johnson's England, edited by A. S. Turberville. Volume II, Chapter XIX. Chippendale's life and career.

Characteristic of best work: solidity without heaviness.

Chairs: cabriole leg, straight square leg, carved lattice-work Chinese leg, claw-and-ball foot; chair backs in light open-work design carved in variety of designs from elaborate ribbon backs to plain splat.

Small tables with fretwork galleries for display of china.

Mirrors often extravagantly rococo.

Designs in the Chinese manner; designs in the Gothic manner.

Pieces unusual today, such as clothes chests and cabinet, p. 53.

Elaborate designs for beds.

2. SIMPLICITY

The Furniture Designs of Chippendale Hepplewhite and Sheraton, with an introduction by Arthur Hayden.

Johnson's England, edited by A. S. Turberville. Volume II, Chapter XIX. Hepplewhite's life and career.

Characteristic of best work: elegance and delightful simplicity.

Chairs: smaller than Chippendale's; apparent fragility; backs gen-

erally shield or heart-shaped; legs slender, often reeded or fluted, tapering to spade foot; ornament painted or inlaid instead of carved.

Decorative *motifs*: festoons of wheat ears or pointed fern leaves, the Prince of Wales's three feathers.

Variety in tables: Pembroke, card, pier, dressing tables.

Pedestals, knife cases, fire screens.

Specialty: window seats with no backs and with ends rolling over outwards for the tall, narrow Georgian sash windows. (Pp. 14-15).

The gouty stool on p. 15.

Additional Reading

"Furniture," by Oliver Brckett. *Georgian Art, 1760-1820*.

An Encyclopaedia of English Furniture, edited by Oliver Brckett.

The Furniture Styles, by Herbert E. Binstead.

Creators of Decorative Styles, by Walter A. Dyer.

SILVERWARE

Design and ornament of domestic silverware followed several swings of the pendulum of history and fashion during the eighteenth century. After the Restoration, decoration of silver had become florid, perhaps partly in reaction to the plainer tastes of the Commonwealth. Then for a time English silversmiths imitated the Dutch style which William and Mary had brought with them across the Channel, and since quantities of silver had been melted down during the Commonwealth and more had been lost in London's Great Fire, there was much work to be done and Dutch craftsmen were brought to England to help do it, thus continuing the Dutch influence. During the reign of Anne there developed the simplicity of form and detail which lasted through the days of George the First but which was finally supplanted by the scrolls, twirls, and cast ornaments introduced by French Huguenot craftsmen who had fled to England to save their skins when the Edict of Nantes was revoked. About 1760, however, under the influence of Robert Adam, taste reacted against this rococo style and turned to forms of classical origin.

Thus there is no one style in silverware that is Georgian, for it ranges from the simplicity of the 1720's through the elaborate ornamentation of the '40's and '50's to the restraint of the 60's and '70's, which lasted until the end of the century.

English silverware showed other influences than those of political upheaval at home and religious persecution on the Continent. When London beaux and belles made a fashion out of a dish of tea — or coffee or chocolate — craftsmen perfected the whole paraphernalia of the service, with urns, coffee pots, chocolate pots, tea pots, tea caddies, caddy spoons, sugar basins, sugar tongs, cream jugs, and tea spoons. When some gallant wished to compliment his companion with a pinch of snuff, he offered him a snuff box that was the handiwork of some painstaking English silversmith. If Lady Mary, strolling in Ranelagh Gardens or Vauxhall, needed to replace a patch, she took one from her silver patch box. Or if, walking the city streets, she was overcome by a world that washed too seldom and came too close, she drew out her delicately filigreed pomander case.

1. DOMESTIC SILVER

Silver: Pewter: Sheffield Plate, by Fred W. Burgess.

"Metalwork," by W. W. Watts. *Georgian Art, 1760-1820*.

English Silver, 1675-1825, by S. G. S. Ensko and Edward Wenham.

Discuss the marking of silver.

Summarize the material in Mr. Burgess' ninth chapter.

Using illustrations in these books, point out the typical shapes and ornaments of the different Georgian periods of silverware. The plates and comments in *Georgian Art* will be especially useful, supplemented by the other volumes for the earlier periods.

Describe and display illustrations showing typical pierced work, candle-stick designs, wirework cake baskets, salt cellars with blue glass liners, helmet-shaped cream-jugs, etc.

If any members of the group have English silver of the period, an exhibition could be arranged; or it would be helpful to show good reproductions of the eighteenth-century styles, or old American silver which followed the same general patterns. The speaker should make a careful study of any exhibitions in order to relate the material to the styles under discussion.

2. OLD SHEFFIELD

Silver: Pewter: Sheffield Plate, by Fred W. Burgess.

"Metalwork," by W. W. Watts. *Georgian Art, 1760-1820*.

Describe the method by which old Sheffield plate was made.

Give in detail the points which make it possible to identify old Sheffield—the original purposes of the solid silver gadroon edges and the silver shield.

The use of designs already appearing in solid silver.

The importance of Sheffield plate to the less wealthy Englishman.

Display the illustrations which show Sheffield plate. Perhaps some of the members of the group have pieces of old Sheffield which could be displayed. Often the silver has worn off, revealing the copper, except where the solid silver shield is placed.

Additional Reading

The Book of Old Silver, by Seymour B. Wyler.

CERAMICS

English pottery changed during the eighteenth century from a crude and simple craft to a minor art.

Chinese porcelain had been admired—and collected, by those who could afford it—ever since the 1630's, when ships of the East India Company had returned to England with cups and bowls and other pieces from the Orient. Although this Chinese porcelain was scarce and expensive and although imitations from the Continent were much in demand, it was almost the middle of the eighteenth century before English potters began to make porcelain.

By 1745, however, porcelain was being taken out of the kilns at Bow and Chelsea, and potteries at Derby, Worcester, Lowestoft, and Bristol soon followed. These factories copied not only China and the Continent, but each other; not only shapes, colors, and design but marks of identification. Both the Bow and the Chelsea factories made ornamental porcelain figures, sometimes imitating the work on the Continent at Meissen and Sèvres, but often turning for subjects to English scenes and celebrities. Bow — perhaps because it was more remote from the fashionable part of town—produced fewer fancy and more domestic pieces. From Chelsea came scent-bottles, seals and trinkets for watch-charms, *bonbonnières*, knife-handles, thimbles, needle-cases, snuff boxes, patch boxes—all the *bijoux* of the eighteenth-century “toy” shop.

When the tea table first became a fashionable institution in many English households, tea sets were brought from China. Then the porcelain factories took advantage of this market — copying the Chinese models, introducing modified designs of their own. But the porcelain factories were doomed. Perhaps there were too many of them, with too much similarity in their wares. Perhaps the duty of 150 per cent that was placed on French china in 1774 came too late to save the English trade. It was one man, however, who was probably more responsible than anything else for the failure of the porcelain factories—a man named Wedgwood.

Josiah Wedgwood was a potter who became impatient with the clumsy crockery of his day and decided to make earthenware in a more exact form. As a result of his methods plates could be

stacked without being broken from unequal pressure, lids fitted, spouts poured, and handles could be held. Wedgwood also aimed at a more delicate finish—something as near like porcelain as possible but so inexpensive to make that it might be bought by the middle-class Englishman. Observing the methods of other potters and improving on them, Wedgwood perfected a cream-colored earthenware which became a powerful influence not only in England but on the Continent.

It was the fashion in the eighteenth century for men and women to collect fine china which they displayed in special cabinets; indeed, Horace Walpole "was so fond of his brittle treasures that he even washed them himself, though his poor hands were swollen and knotted with gout." For poorer people who wished to follow the mode advertisements announced sales of china pieces which were broken or chipped but were quite capable of making a good show if kept on a shelf at the proper distance. Anyone who could not afford porcelain might buy a pair of Staffordshire figures. The English potter in the eighteenth century was blessed with a varied market.

1. PORCELAIN

The Old China Book, by N. Hudson Moore. Chapters I, VII.

"Ceramics and Glass," by Bernard Rackham. *Georgian Art, 1760-1825*.

Define earthenware, porcelain, and some of the other common terms in pottery.

Give an account of the history, products, and marks of the main porcelain factories in eighteenth-century England—Bow, Chelsea, Derby, Bristol, Leeds, Worcester, Plymouth, and Lowestoft. The photographs in the books will be helpful.

If possible, exhibit pieces from some of these potteries.

Additional Reading

Old English Porcelain, by W. B. Honey.

2. EARTHENWARE

Staffordshire Pottery Figures, by Herbert Read.

The Old China Book, by N. Hudson Moore. Chapter IX.

"Ceramics and Glass," by Bernard Rackham. *Georgian Art, 1760-1825*.

Show some photographs of Staffordshire figures in Mr. Read's book, pointing out popular figures and animals, the Toby jugs, etc.

Compare the subjects, details, and general effect of the Staffordshire figures with the Chelsea and Crown-Derby pieces shown in Figures 99 and 100 of the *Old China Book*.

Tell the story of Josiah Wedgwood's life and work, his influence on trade and travel and taste. Describe the different kinds of Wedgwood ware. An exhibition of Wedgwood pieces would be interesting.

Additional Reading

Apollo, *Burlington Magazine*, *The Connoisseur*—all current magazines.

CHAPTER IX

DRESS

Although the characteristics of an age have always been reflected in its clothes, the subject of dress would be irrelevant here were it not for the fact that in eighteenth-century England, at a time when so many of the arts flourished and reached new heights, the art of "dress was perhaps as marked as any."

The trades were encouraged to produce exquisite materials — flowered silks, soft velvet, elaborate brocades, fine linens and fine lace—and there was no mass production to place these luxuries in every wardrobe. To be sure, some clothes were to be had ready made. Early advertisements invite attention to "all sorts of Silk Gowns, being a fresh Parcel of rich Brocades, Venetians, Tissues, Tabbies, Damasks, and Sattins, bought up the last Sale, and made into Gowns, with gentile and suitable Linings"; "Men's and Women's Morning-Gowns of Silk, Stuffs, and Callicoes"; "All Sorts of Sattin and Persian Quilted Coats, also Canvass Hooped Petticoats, made by the D. of Montague's Mantua maker." Persons of quality, however, had their clothes made to order, and were more likely to heed the notice that "At the Star and Two Rolls of Silk in St. Martins-le-Grand, the first Silk Shop on the Right-Hand going down St. Martins from Newgate-street, is sold all Sorts of the best Black Silks for Hoods and Scarves, rich black Padusways for Gowns and Petticoats, and Mantuas, both black and colour'd; likewise white Sarsenets and Persions for Hoods, colour'd Persions for Linings, black Velvets, Gawses, Furbelow'd Scarves and Aprons."

In the middle years of the century, when it was the fashion for embroidered floral patterns to appear on men's coats and waistcoats as well as on the skirts of the women, needlewomen worked special designs with the exquisiteness of the "Braid stitch, cross-and-change, pinking, pointing, and filling," so that in 1741 the Duchess of Queensbury's Court costume was described thus:

White satin embroidered, the bottom of the petticoat as brown hills covered with all sorts of weeds, and every breadth had an old stump of a tree that ran up almost to the top of the petticoat, round which twined nasturtions, ivy, honeysuckle, periwinkles, convulvuluses, and all sorts of twining flowers which spread and covered the petticoat; vines with the leaves variegated as you have

seen them by the sun, all rather smaller than nature, which makes them look very light; the robings and facings were little green banks with all sorts of weeds, and the sleeves and the rest of the gown loose, twining branches of the same sort as those on the petticoat. Many of the leaves were finished with gold, and part of the stumps of the trees looked like the gilding of the sun.

The popular interest in nature evidently had far-reaching effects.

Georgian gentlefolk encouraged skillful metalworkers to fashion buttons and buckles, ornaments and other accessories in special patterns, sometimes of their own design. But to realize fully the close relationship between dress and the arts we have only to consider an incident in the career of William Kent, the man of humble birth who became for a time the arbiter of English taste. Architect, painter, and sculptor, he laid out gardens and illustrated books, and certainly put his talents to varied uses—never more so than when he designed, for a lady of quality, a petticoat that displayed the columns of the five architectural orders. Surely then art and utility had an unusual meeting-place.

1. THE MAN OF TASTE

English Costume of the Eighteenth Century, by Iris Brooke and James Laver. *Johnson's England*, edited by A. S. Turberville. Volume I, Chapter XIV.

Give a detailed account of the changes in men's dress, tracing first one item and then another through the years of the eighteenth century. This account should include the varying fashions in colors, materials, embroidery and ornament, coats, sleeves, waistcoats, shirts, cravats, cloaks, hats, and shoes, as well as wigs, snuff boxes, swords, walking-sticks, jewelry, etc.

Refer to the illustrations to show the various changes. If they are available, use photographs of portraits painted during the period.

2. THE FASHIONABLE WOMAN

English Costume of the Eighteenth Century, by Iris Brooke and James Laver. *Johnson's England*, edited by A. S. Turberville. Volume I, Chapter XIV.

Tell the chronological story of woman's dress during the century, taking up first one item and then another. Give an account of materials, embroidery and ornament, dress design (bodice, sleeve, skirt, petticoat), underclothes, cloaks, stockings, shoes, hoops, hair styles and wigs, hats, fans, jewels, patches, cosmetics. Use the illustrations and, if possible, the photographs of contemporary portraits.

Additional Reading

A Cyclopaedia of Costume, by James Robinson Planché. 2 volumes.

CHAPTER X

MUSIC

During the opening years of the eighteenth century when Italian operas took London by storm, that "Dear, damn'd, distracting town" flocked to the Queen's Theatre in the Hay-Market for performances which began "exactly at six," "exactly at seven," or "at half an hour after seven, the Entertainment being short," and where, along with "a new Opera called Hamlet," there were "several Entertainments of Dancing by six new Dancers." Occasionally the advertisements promised that "by reason of the hot Weather, the Water-Fall will play."

These Italian operas were without plot or dramatic action; their chief object was to provide a concert of between twenty or thirty arias and duets, from the monotony of which the spectators could find relief in elaborate costumes and scenery. Sometimes these operas were not the work of one man, but an assortment of many favorite songs; witness the "Opera call'd The Triumph of Love" as advertised in the *Spectator* for November 14, 1712, "Being a choice Collection of Musick compos'd by Scarlatti, Bononcini, Albinoni, Coxfarini, Gasperini, and several other the most Celebrated Italian Masters."

The popularity of these foreign operas—composed by foreigners and often sung by foreigners in a foreign tongue—was freely satirized in the *Spectator*; but in spite of sharp thrusts by Addison and powerful rivalry from Gay's *Beggar's Opera*, they survived for years.

In 1728, however, Gay's social and political satire, with old English melodies arranged by Pepusch, was presented in London for more than sixty performances. The success of this sturdy ballad opera was tremendous; it "spread into all the great towns of England, was play'd in many places to the 30th and 40th time, at Bath and Bristol 50, &c. . . . the Ladies carry'd about with 'em the favourite songs of it in Fans; and houses were furnish'd with it in Screens."

One reason for the survival of foreign opera was a foreign composer, George Frederick Handel, who was born in Halle in 1685, first went to England in 1710, and became a British subject in 1726. Handel served as an impresario of the Italian opera at the Haymarket Theatre for twenty years and composed over forty

"Italian" operas. "When the question arose how such musical entertainments could be managed in Lent without protests from the bishop of London, Handel's oratorio came into being as a matter of course." To Handel's contemporaries he was a composer of popular operas who wrote oratorios as something of an old man's hobby. Today, Handel's operas are heard only in individual songs and show pieces, and his name is known to us chiefly because of his *Messiah*.

1. EUTERPE FROM THE CONTINENT

Johnson's England, edited by A. S. Turberville. Volume II, Chapter XXI.

Opera in eighteenth-century London and the great success of foreign music.

The popularity of the pleasure gardens, especially New Spring Gardens.

Dr. Arne and Mrs. Arne.

The pleasure gardens an aid to native British art.

Carlisle House.

Musical societies.

English song-writers.

"God Save the King"; Arne's "Rule Britannia."

Liturgical music: Maurice Greene, William Boyce, Samuel Arnold.

Additional Reading

Ballad Opera, by E. McA. Gagey.

Doctor Arne, by Hubert Langley.

2. HANDEL

Handel, by Edward J. Dent.

Effect of Handel's three years in Italy on his style as a composer.

Handel's first visit to London, and the success of *Rinaldo*; his return to London; the state of opera there.

Lord Burlington; difficulty with George I; The Duke of Chandos; rivalry of Buononcini.

The Beggar's Opera; the failure of the Academy; the decline of opera.

Handel as a composer of opera; his extensive "borrowings" from the works of other composers; his style. The popularity of his operas.

Esther and the other oratorios. Handel's development of the oratorio. *Messiah*.

If possible, arrange for some music of the period.

Additional Reading

"Handel," by Newman Flower. *From Anne to Victoria*, edited by Bonamy Dobrée.

PAINTING: i

When Anne was crowned Queen in 1702, the most popular painter in England was Sir Godfrey Kneller, a German who is said to have had "some talent but more vanity." He was such a favorite that it was impossible for him to paint all the portraits commissioned, and he was so fond of money that he could not bear to turn anyone away. He therefore established a sort of picture factory where a number of assistants especially skillful in different details finished a portrait after Kneller himself had painted the face. Kneller's influence on painting in England was great, and lasted long after he himself had laid aside his brushes. "So strong and unquestioned was the authority of his name that in 1752 John Ellys, the King's painter, could say to young Reynolds, fresh from Italy, 'Ah, Reynolds, this will never answer. You don't paint in the least degree in the manner of Kneller!'"

Vain and conceited, Kneller was interested in establishing a London school where younger artists might meet together and draw or paint from living models. For a time Governor of this Academy of Art, Kneller lived long enough to see its influence dwindle. The Academy was nevertheless an early step toward the founding of the Royal Academy later in the century, when artists were still very much in need of some way to exhibit their paintings and find purchasers. Few dealers could be trusted, private exhibitions were practically unknown. Many an artist hung his pictures in a shop or tavern, hoping by chance to catch the eye of some man of wealth with a taste for English art. Societies of artists held successful exhibitions in the early 1760's, and in 1768 the Royal Academy was established under the patronage of the King.

Earlier in the century another artist had—perhaps unintentionally—prepared the public for the idea of these exhibitions. In 1740 William Hogarth presented one of his paintings, the portrait of Captain Coram, to the Foundling Hospital, and when some of his friends followed his example, a small gallery of contemporary art was displayed to the fashionable world.

1. ENGLISH "FACE-PAINTERS"

Johnson's England, edited by A. S. Turberville. Volume II, Chapters XV, XVI.

Artists and their Friends in England, by W. T. Whitley. Volume I, Chapters I, II.

English Painting in the XVIIIth Century, by Tancred Borenius.

Patronage of art from the king and the aristocracy.

Portraiture: "the one English manifestation of pictorial art."

Individuality of style not desired.

The "cooperative" method of painting.

Explain and comment: "A portrait painter was often called, and without offence, a 'face-painter.'"

Portraits vs. landscapes.

The various ways for artists to make a living.

"The painter . . . was better dead; but, if alive, must be a foreigner."

Art societies; the Royal Academy.

From *English Painting in the XVIIIth Century* select several painters for brief presentation. Romney, Opie, Raeburn, Ramsay, Rowlandson are suggested.

2. WILLIAM HOGARTH

William Hogarth, by Marjorie Bowen.

Artists and their Friends in England, by W. T. Whitley. Use the index.

English Painting in the XVIIIth Century, by Tancred Borenius.

"Hogarth, clear-headed and honest, drew what he saw; his pictures are true both in essentials and in detail." Amplify from Bowen, pages 271-286.

A brief sketch of Hogarth's life.

Display and comment on his conversation pieces; his portraits.

The "moral subjects . . . pictures upon canvas, similar to representations on the stage." Comment on "The Harlot's Progress"; "A Rake's Progress."

Hogarth's desire to be accepted as an artist of merit.

English patronage of French and Italian artists and its effect on Hogarth.

There are some interesting anecdotes about Hogarth in the Whitley volumes.

Compare the work of Hogarth and Rowlandson.

Analyze Hogarth's position among his contemporaries and in the history of art.

Additional Reading

"Painting," by J. B. Manson. *Georgian Art, 1760-1820*.

PAINTING: ii

Except for their own portraits, English patrons of art went to the Continent for most of their paintings during the greater part of the eighteenth century. They purchased many canvases by Italian and Dutch masters, preferring that the painter be dead, "but if alive he must not be an Englishman." Second and third-rate artists were highly praised, and copyists were kept busy.

Pictures were frequently bought not as works of art but as part of the furnishings of a house. On walls that were panelled or closely covered with tapestries, little space remained for paintings, and those which were hung had to be of proper size and treatment for the surroundings. Some painters earned a living by supplying decorative landscapes to order. Indeed, one Dutchman named Vanderstraeten must have made a fairly good thing of it. "He worked with large pans filled with ready mixed paints standing on the ground near his easel, some of which contained what he called 'cloud colour' and different shades of blues and whites for the skies; and others various tones of greens, reds and browns. With the aid of a boy to remove the canvases in turn and replace them by others he went over them in regular stages, first painting all the skies, then the middle portions, and finally the foregrounds." By this method he could produce thirty landscapes in one day. Working in a long garret, he painted on the longest cloths he could find, "continuing the sky in the manner above described from one end to the other, and then the several grounds, etc., till the whole was one long landscape." This he cut and sold by the yard, in lengths to suit the purchaser.

Although English portrait painters were kept busy during the eighteenth century, they were restricted by the tastes of their patrons. When ladies or gentlemen sat for their portraits, they expected to be painted in a conventional pose and flattered even beyond recognition. Many "face-painters" found their skill inadequate for backgrounds, draperies, or the human figure, and left such details for others to finish. Since one man, Vanaken, served many "face-painters," "at a distance one would have taken a dozen of their portraits for twelve copies of the same original. . . . Excepting the single countenance or likeness they have all the same neck, the same arms, the same colouring, and the same attitude."

Hogarth painted portraits without recourse to other brushes than his own; but Hogarth's style was individual, unconventional, and therefore not in demand. Gainsborough employed no assistants; his pictures were criticized by contemporary critics because of the "affected style of their handling," meaning that they were original. Sir Joshua Reynolds used assistants frequently, not because he could not paint an entire portrait but because he was often too busy to do so. And it was Reynolds who most successfully combined social charm, facile skill, and an appealing touch in portraiture—so successfully that he almost justifies his method of wholesale production.

1. SIR JOSHUA REYNOLDS

Sir Joshua Reynolds, by John Steegmann.

Artists and their Friends in England, by W. T. Whitley. Use the index.

English Painting in the XVIIIth Century, by Tancred Borenius.

Sketch Reynolds' life and career. His social charm.

What was the effect of Reynolds' tour of Italy on his technique?

Analyze his aesthetic theories and practice.

Reynolds and the Royal Academy.

Reynolds and his assistants and pupils.

Anecdotes from the Whitley book.

Some contemporary criticism of his work.

Rivalry with Gainsborough.

Describe the man and the character you see in the self-portraits.

Comment on the paintings reproduced in the volumes available.

2. THOMAS GAINSBOROUGH

English Painting in the XVIIIth Century, by Tancred Borenius.

Johnson's England, edited by A. S. Turberville. Volume II, Chapter XVI.

Artists and their Friends in England, by W. T. Whitley. Use the index.

Gainsborough's life and artistic training.

Success as a portrait painter; rivalry with Reynolds.

Use of landscape in portraits.

Gainsborough as a landscape painter.

Comment: Gainsborough's "inspiration fed the succeeding generation rather than his own."

Comment on the paintings reproduced in the volumes available, pointing out characteristics of Gainsborough's technique.

Additional Reading

Thomas Gainsborough, by William Thomas Whitley.

Gainsborough's Landscape Drawings, by Mary Woodall.

"Painting," by J. B. Manson. *Georgian Art, 1760-1820*.

ARTS AND CRAFTS IN GEORGIAN ENGLAND

Schedule of Meetings

First Meeting: GEORGIAN ENGLAND

1. Life in London
2. Town and Country

Second Meeting: TASTE

1. The Heirs of the Augustans
2. The Rule of Antiquity

Third Meeting: ARCHITECTURE

1. The Burlingtonians
2. The Age of Adam

Fourth Meeting: GARDEN DESIGN

1. Formalism
2. Return to Nature

Fifth Meeting: INTERIOR DESIGN

1. Magnificence
2. Elegance and Grace

Sixth Meeting: FURNITURE

1. Solidity
2. Simplicity

Seventh Meeting: SILVERWARE

1. Domestic Silver
2. Old Sheffield

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